An ornate, symmetrical decorative border in a dark ink or embossed style. It features intricate floral and foliate motifs, with a central diamond-shaped medallion at the top and bottom. The border frames a central rectangular area containing text and a small logo.

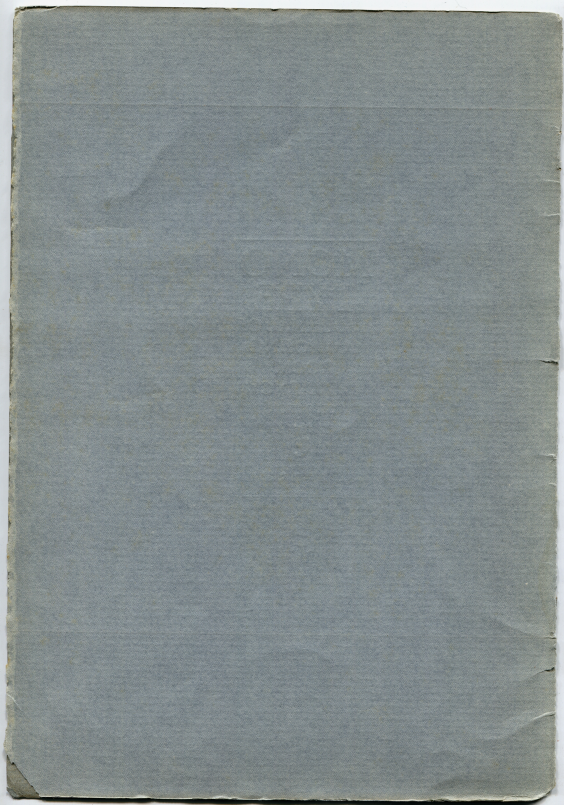
MONO
TYPE

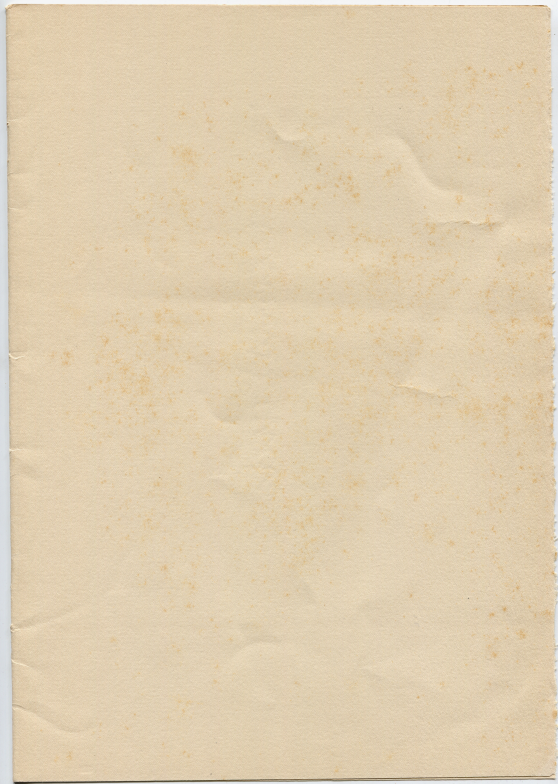
A JOURNAL OF
COMPOSING
ROOM
EFFICIENCY

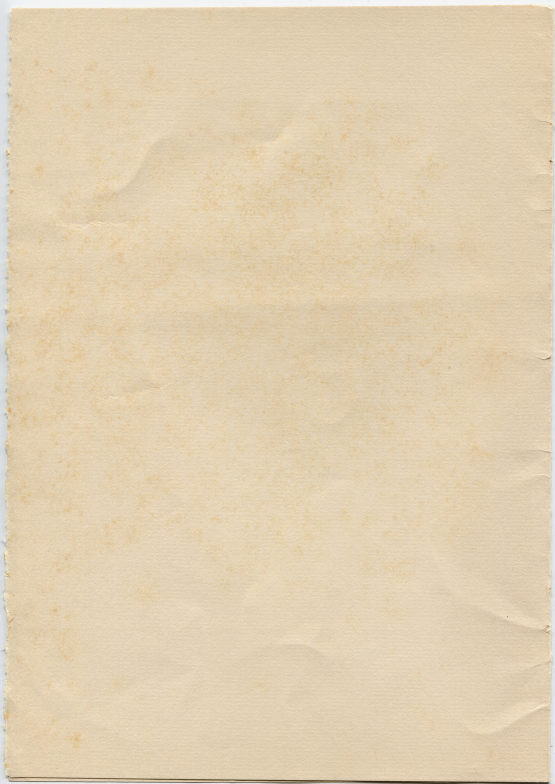
VOL. 9: NO. 6



1923









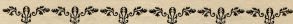
PUBLISHED BY THE LANSTON
MONOTYPE MACHINE
COMPANY

F. L. RUTLEDGE, EDITOR



Philadelphia, U.S. A.

1 9 2 3



January—February

I

PRIVATE PRESSES IN ENGLAND

A Chapter from Holbrook Jackson's 'The Eighteen Nineties'

With an Introduction & Additions

by another hand.

2

A NOTE ON CLAUDE GARAMOND

By W. M. Ivins, Jr.

3

PRINTER'S NOTE



Copyright 1923 by Lanston Monotype Machine Company
Trade Mark 'MONOTYPE' registered U. S. Patent Office



PRIVATE PRESSES IN ENGLAND

INTRODUCTORY: THE EARLIER PRESSES

From the Printing Number of the London Times

With Additions



WE may define a private press in a wide sense, with the French bibliographer M. Claudin as one 'set up in a monastery, a palace, a residence or a private house, not the residence of a professional printer'; or in a narrower sense, with Mr. C. R. Ashbee as one 'whose objective is an aesthetic one, a press that, if it is to have real worth, challenges support on a basis of standard, caters for a limited market, and is not concerned with the commercial development of printing by machinery.' We ourselves are content to define it simply as a press set up and worked by a private person for some purpose other than commercial profit. That purpose may be manifold. It is sometimes the service of religion, sometimes that of letters, sometimes propagandism, sometimes diletantism, sometimes the cause of liberty, sometimes that of sedition. Presses have been set up for the special purpose of printing certain books,—sometimes from the mere ambition of producing books. In our own days especially, the purpose of the private press is often an aesthetic one, to wit, the joy of fine craftsmanship.

*One of the Marks of
the Strawberry Hill
Press. (The original
is engraved on copper.)*



Horace Walpole's press at Strawberry Hill is, of course, the classical example of a private press. On June 27, 1757, he records, 'I erected a printing press at my house at Strawberry Hill.' 'Elzevir, Aldus, and Stephens are the freshest persons in my memory,' he writes to Chute in July; and he parodies at his own expense a couplet from Pope:—

*Some have at first for wits, then poets passed,
Turned printers next, and proved plain fools at last.*

The first issue from this press was a thin quarto, containing two odes by Thomas Gray.

The press was maintained until Walpole's death in 1797, and throughout those forty years was producing books with fair regularity. He employed in succession four printers, who had 'not even an aide-de-camp or devil' to help them. He soon parted with the first three—'I am plagued with a succession of bad printers,' he wrote in 1760; but the fourth, Thomas Kirgate, who bears an honored name in the history of English printing, worked the press and also acted as his master's amanuensis until Walpole's death. 'Present amusement is all my object,' wrote Walpole to Mason in 1774.

It must have been in a fit of passing vexation that he wrote, ten years before, of what he had taken up as an amusement, 'but which has produced very little of it.' Many of the books which he printed hold a prominent place in English letters.

His books were printed from the types designed and cast by William Caslon, which as a letter for general use have,

perhaps, never been surpassed by those of any English founder before or since his day.

There were several private presses working during the second half of the eighteenth century at about the same time as Walpole's and Baskerville's. John Wilkes had a press at his house in Great George Street, Westminster.

At Brearley Hall, Halifax, the Rev. J. Fawcett, a Baptist minister, issued his own writings in duodecimo volumes, carefully printed from good type. Towards the end of the century, also, the Rev. William Day printed at his parsonage at Lustleigh, Devon, an edition of thirty copies of his *System of Divinity* in no fewer than twenty-six volumes. The country parsonage often proves congenial ground for the private press. At about the same date as these there was a private press working at Lord Hampden's seat at Glynde, in Sussex.

The private press of Lee Priory was established in 1813 at Ickham, near Canterbury, by John Johnson (afterwards author of *Typographia*) and John Warwick, under the patronage of Sir Samuel Egerton Brydges, who agreed to furnish copy gratuitously for its publications. In 1817, after a quarrel, Johnson withdrew and Warwick carried on the printing alone. In 1821 Brydges mentions 'the losses from long delay, incurred by this Printer * * * (even after all the expensive assistance, which, though never engaged for, has in fact been amply extended to him). * * * There is a limit to all things. The Lee Press was set up at the earnest and repeated desire and for the exclusive benefit of the two Printers originally engaged in it. As I would have disdained to have had any concern with the produce; so I deemed it prudent to take every precaution which I could suggest to protect myself from every part of the expence. These precautions were vain; the expenses were heavy to me while in England; and have been heavy to my son, since my absence.'



Mark used on some
of the books from the
Lee Priory Press.

In 1822 Brydges refused further assistance, and the press was then closed.

The Lee Priory books were generally very well printed in the taste of that day. We look with some amusement now on their fat-face types, their exaggerated Gothic letters, and their elaborate type ornaments and borders. But the best of them are not without a certain charm that is lacking in many of the later and more pretentious private-press books—it may be only the charm of belonging so wholly to their period. As Walpole hoped might be said of his own books, 'they have all the beautiful negligence of a gentleman.'

In the first half of the nineteenth century * * * printers' types had fallen to the lowest pitch of ugliness under the influence of the Italian, Bodoni, to be raised again by the revived use of Caslon's types by the Whittinghams in 1841. A like revival of old types which a debased taste had cast aside as useless was made by the Rev. C. H. O. Daniel, of Oxford, in 1877, when a portion of the munificent donation of types, punches and matrices made to the Oxford University Press by Dr. Fell in 1706 was traced and brought into use at the Daniel Press. Dating from so far back as 1846, when in Dr. Daniel's boyhood a small hand-press was brought into use at his home at Frome, the Daniel Press produced books at Worcester House, Oxford, whither it was moved in 1874, until the death of Dr. Daniel in 1919.

Its long and creditable record shows a list of some sixty books, including original poems by Mr. Robert Bridges and other friends who had gathered round Dr. Daniel and his family. The Fell types which Dr. Daniel used included both Roman and black-letter founts, and the use made of them bears that note of archaism which we are wont to associate with the Gothic revival rather than with the sounder tradition in printing which was revived by William Morris.

*The Mark of the
Daniel Press.*



THE revival of the art of printing began when Messrs. Charles Whittingham revived Caslon's famous founts at the Chiswick Press in 1844. The first volume of the revival was the *Diary of Lady Willoughby*, printed for Messrs. Longmans. Before that date, and for a period covering something like a century and a half, a process of degeneration had been at work in the craft of book-making, which, towards the close of the eighteenth century, had reached a degree of positive ugliness as supreme in its own way as the positive beauty of the books by the great presses of the past. This is all the more remarkable when it is remembered that the materials with which the revival was begun existed so far back as the year 1720, when Caslon set up his type foundry in London and started casting those 'old-faced' alphabets which had been drawn from the seventeenth-century Elzevirs and Plantins.

But although the revival of printing began so far back as 1844 with the work of the Chiswick Press, the revival of the personal note in printing did not come about until a half-century later, when, during the eighteen nineties, suddenly, with few obvious preliminaries, we found ourselves in the midst of the Golden Age of what may be termed subjective printing. The revival appeared to be extemporaneous, but, like all such occurrences, it was founded on a succession of real if imperceptible circumstances, not least of which were the existence of ugliness and lack of individuality which sooner or later will, in any age in which it occurs, provoke the finer and more impressionable minds to protest. The protest in this instance took, in the productions of the Vale, Kelmscott, Eragny, Essex House, and Doves presses, a creative and positive form, as natural as the foliation and fruition of plants. The tastes of such men as William Morris, Emery Walker and Charles Ricketts were revolted at the vulgar, tawdry and expressionless books of the time, and being masters of practical imagination, their protest was creative.

*A Chapter from 'The
Eighteen Nineties'
by Holbrook Jackson.
Published by
Alfred A. Knopf,
New York, 1922.*

They wanted beautiful books, and instead of grumbling with what existed, they set to work and made what they could not buy. They were moved again by that vital form of atavism which, by throwing back to an earlier period, picks up the dropped thread of tradition, and so continues the process of evolution; their protest therefore became, in the best sense of the word, a revolution: a turning around to the period when craftsmanship, imagination and life were one and indivisible.

In the making of books the first and most essential demand is for legibility. The printing must be readable. To this end must type be fashioned and page built. Charles Ricketts, with those two other masters of the revival of great printing, William Morris and Emery Walker, realized this need, and in their founts they aimed at clarity and utility combined with personal expression. The commercial tradition of the oblong letter, with its false utility, was abandoned, and the dignity of the square and round types of Jenson restored, possible loss of space by such a proceeding being obviated by greater care in the building of the page and in the setting of the lines.

The Arts and Crafts movement had, as we have seen, set people of taste hunting for the lost threads of good craft tradition, and the *fin de siècle* revival of printing as an art-craft was one of the most successful results of its efforts. The study of well-printed books of the past led William Morris and Emery Walker towards what may be called a new ethic of good printing. They set forth their ideas in a joint essay forming one of the *Arts and Crafts Essays* of 1893. 'The essential point to remember,' they said, 'is that the ornament, whatever it is, whether picture or patternwork, should form *part of the page*, should be a part of the whole scheme of the book. Simple as this proposition is, it is necessary to be stated, because the modern practice is to disregard the relation between the printing and the ornament altogether, so

that if the two are helpful to one another it is a mere matter of accident. The due relation of letters to pictures and other ornaments was thoroughly understood by the old printers; so that, even when the woodcuts are very rude indeed, the proportions of the page still give pleasure by the sense of richness that the cuts and letter together convey. When, as is most often the case, there is actual beauty in the cuts, the books so ornamented are amongst the most delightful works of art that have ever been produced. Therefore, granted well-designed type, due spacing of the lines and words, and proper position of the page on the paper, all books might be at least comely and well-looking; and if to these good qualities were added really beautiful ornament and pictures, printed books might once again illustrate to the full position of our Society that a work of utility might be also a work of art, if we cared to make it so.' This passage contains the germ idea of the return to fine printing.

Still, although so much research and good work was done by William Morris and Emery Walker, the desire to produce books of dignity and beauty inspired more than one group of enthusiasts, and the founders of the Kelmscott Press were not the first in practical results. *The Hobby Horse* [1886-1892], edited by Herbert P. Horne and Selwyn Image, with its carefully built pages, was an earlier intimation of coming developments, and Hacon & Ricketts devised a new typographical beauty by the publication of *The Dial*, in 1889. The revival, however, began to find itself at the Arts and Crafts Exhibition of 1888, when Emery Walker contributed an essay on printing to the catalogue. In the years 1889 and 1890 Morris made a definitely practical move by superintending the printing of three books, *The House of the Wolfings*, *The Roots of the Mountains* and the *Gunnlaug Saga*, at the Chiswick Press. All this time he had been brooding upon the idea of a press of his own, and he made his first experiments towards the foundation of the Kelmscott Press in 1889 and 1890. * * * *

During 1890 Morris was experimenting with his types, and on the 31st of January in the following year the first trial sheet was printed on the Kelmscott Press, which had been set up in a cottage close to Kelmscott House on the Upper Mall, Hammersmith.

*The Mark of the
Kelmscott Press.*



The first book printed was Morris's own romance, *The Story of the Glittering Plain*; it was finished on the 4th of April, and in the same year *Poems by the Way* was set up and printed. For the next five years, and to the end of the great craftsman's life, books were printed at the rate of about ten each year, and in all fifty-three works were issued during the life of the Press [1891-1897], which together stand unique among books both for honesty of purpose and beauty of accomplishment. The books published naturally reflect Morris's own literary taste. The act of printing was with him an act of reverence, and all the volumes issued were printed in the spirit of love of fine literature or his own work. Three founts of type were created by Morris. The first, called the 'Golden,' was a Roman type inspired by Jenson but having a Gothic appearance, which makes it unlike any other type in existence. * * * * The next, called the 'Troy,' was a large

Gothic type, beautiful in its way, and quite legible, but archaic in effect and unsuitable for general printing. The last type to be cast was the 'Chaucer'; this was simply the 'Troy' type reduced for the purpose of printing the noble folio edition of the works of Geoffrey Chaucer. With these three founts books of several sizes were produced with equally good results. * * * *

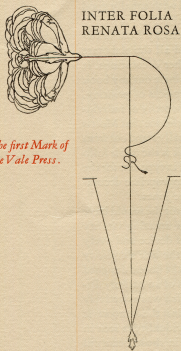
Many of the volumes have woodcuts, chiefly from drawings by Burne-Jones, and Morris designed all the elaborate initial letters, borders, title-pages and other decorations. It would not be easy in the ordinary way to single out any book for special notice among so many masterpieces of printing, each possessing characteristics of its own worthy of individual praise; but one book, and as it happens, the one that Morris printed with his fullest reverence, does actually stand out from among the rest with distinction. That book is the noble folio containing the works of Chaucer enshrined in type cast for the purpose, with Morris's own superb and appropriate decorations, and eighty-six illustrations by Burne-Jones.

William Morris was essentially a decorator; he would have had every one of the fine products of his amazing vitality burst into flower and leaf, into wondrous device and every beauty of form. Yet in everything he did the fine simplicity of his nature was a saving grace. But with the books designed by Charles Ricketts we find the expression of an entirely different temperament, or a temperament which was assertively personal and essentially individual, as against the democratic and communal sense of Morris. This individuality is seen in most of the books of the Vale Press, and in those beautiful volumes, *The Dial* and Oscar Wilde's *The Sphinx* and *The House of Pomegranates*, which were the immediate forerunners and first causes of that press.

Both William Morris and Charles Ricketts, however, were inspired in their first founts by the classical types of Jenson, in whom the Roman letter had its consummation, although

the deep-rooted Gothic spirit of Morris was naturally not to be tied to that particular form. The significance of this adoption of the Roman type lies in the fact that although the first movable types were a standardization of the written misal of the Middle Ages, and essentially Gothic in character,

INTER FOLIA
RENATA ROSA



*The first Mark of
the Vale Press.*

lettering itself was of Greek and Roman origin. Indeed, where the Teutonic designers departed most from the Roman standard, as they did in their capital letters, they were not nearly so successful as when they adhered more strictly to the earlier forms, as they did in their superior 'lower cases.' Morris, in spite of his intense love of Gothic, fully realized this, and although the Kelmscott books in the mass reveal beauties suggesting Caxton and Wenkyn de Worde, it will be found on a more intimate acquaintance with them that the Renaissance has contributed in no small way to their final charm.

Just as William Morris, in the words of Charles Ricketts, derived inspiration from the 'sunny pages of the Renaissance' and finally made books equal to, and in some cases better than, the best books of the Gothic printers, so Ricketts took inspiration from the same source, and although the volumes of the Vale Press never quite resemble the Gothic books, he has admitted the value even to him of

the products of the Kelmscott Press. Speaking of the books made under his supervision before the establishment of the Vale Press, he wrote, in his *Defence of the Revival of Printing*: 'I regret that I had not then seen *The House of the Wolfings* or *The Roots of the Mountains*, printed for Mr. Morris as early as

1888; these might have initiated me at the time to a better and more severe style, and I am now puzzled that my first impression of *The Glittering Plain*, 1891 [the first Kelmscott book], was one of disappointment.'

The earliest of the Ricketts books were inspired but not printed by the founder of the Vale Press. They were and are a standing example of what can be done through the ordinary commercial medium when taste is in command. The illustrations, cover designs, end-papers, and general format of these books were the work of Ricketts; and the type was the best that could be found in some of the more responsible printing houses. The first example of this work is to be found in *The Dial*—a sumptuously printed quarto magazine first published at the Vale, Chelsea, in 1889; No. 2 appeared in February 1892; No. 3 in October 1893; and No. 4, which bore the imprint, 'Hacon & Ricketts,' in 1896; the fifth and last number appearing in 1897. *The Dial* was issued under the joint editorship of Charles Ricketts and Charles H. Shannon. The first number contained an etching by Ricketts and a lithograph in colors and gold, and twelve other designs by him. The cover was designed by Shannon, but was discarded in subsequent issues, its place being taken by a superior design, cut as well as drawn by Ricketts. In the second number the latter also makes his first appearance as an engraver on wood, one of the many features of the volumes being his series of initial letters, ornaments, head-pieces, and *culs-de-lampe*. In No. 4 of *The Dial* appeared two specimen pages of the Vale Press, then being formed.

Before the Press was established, however, other important books had been issued under his supervision. One of the earliest of these, *Silverpoints*, by John Gray, was published by Elkin Mathews and John Lane in 1893. A few of the initials of this uncommon but elegant volume are decorated, but the majority are simply Roman capitals, the text of the volume being in italics. Earlier even than this, the two artists

had collaborated in the production of Oscar Wilde's *House of Pomegranates*, published by Messrs. Osgood, M'Ilvaine & Co. in 1891. The result was less a success than a curious attempt at decorated bookmaking; the most successful parts being the vignettes by Ricketts. Among other books of this period are the *Poems* of Lord de Tabley and *In the Key of Blue*, by John Addington Symonds, the former with illustrations and cover, the latter with cover only, by Ricketts.

All these books were more or less tentative. The road towards perfection was being made; something very like perfection was reached, however, in the *Daphnis and Chloë* [1893], the *Hero and Leander* [1894] and *The Sphinx* [1894]—the first two published by Ricketts & Shannon at the Vale Press, the last by Mr. John Lane. The *Daphnis and Chloë* is a quarto volume printed in old-faced pica type and profusely and beautifully illustrated with designs and initial letters from woodcuts. It is said to be 'the first book published in modern times with woodcuts by the artist in a page arranged by himself.' *Hero and Leander* [Marlowe and Chapman's version] is an octavo; it is conceived in a more restrained key, and the result is altogether more satisfying, in spite of a formal hardness in the setting of the decorations. There may have something to do with this, just as it has in *Daphnis and Chloë*, where the lightness of the subject carries triumphantly the luxuriance of the decorations. *The Sphinx*, by Oscar Wilde, is the most remarkable of the books of this period. It is a small quarto in ivory-like vellum, with a rich design of gold, printed and decorated throughout in red, green and black. The exotic mind of Wilde is revealed in the decorations of this volume more than in any other; the strange vision of things, the imagination that moulds passionate ideas into figures which are almost ascetic, and into arabesques which are in themselves glimpses and revelations of the intricate mystery of life.

The first book printed in the Vale type was *The Early Poems*

of *John Milton*, a quarto decorated with initials and frontispiece, cut by the artist on wood. Speaking of the frontispiece of this volume, H. C. Marillier says: 'It is interesting to compare this with one of the Kelmscott frontispieces, in order to realize how completely individual is each case, and how different is the design of the borders. There is nothing in all the flowing tracery of William Morris which remotely resembles the intricate knot-work and geometrical orderliness of the *Milton* borders.' This is true, and a further glance at the Vale Press books reveals also that the inventiveness of Charles Ricketts is much greater than that of William Morris, though it is not so free and, paradoxically, not so formal. But, unlike those of Morris, the Vale designs do not convey a sense of inevitability, a feeling that the design is the unconscious blossoming of the page.

The Kelmscott books not only look as if letter and decoration had grown one out of the other; they look as if they could go on growing. The Vale Press books, on the other hand, have all the supersensitiveness of things which have been deliberately made according to a fastidious though eclectic taste and a strict formula. It is the difference between naturalness and refinement. Yet at the same time, although Ricketts does not suggest organic growth in his decorated books, he suggests growth by segregation—by a rearrangement of parts which seem to have come together mathematically, or which are built up in counterpoint like a theme in music. Particularly do we get this effect from the decorations of the Vale *Shakespeare* and from many of the minor decorated leaves throughout all the volumes. In the use of leaf figures as a kind of super-punctuation, an intellectual process seems to have taken the place of the subtle and indefinable taste which dominates matters of art. The leaves seem to have been *thought* into their places, and the result is not always happy.

Some fifty books in all were produced, and these covered

a wide literary field. * * * * Besides these, certain volumes illustrated by Lucien Pissarro were issued under the imprimatur of the Vale although printed on the artist's own private press, afterwards to be known as the Eragny Press.

The Vale Press books were not presumably the kind of books destined for an immediate and wide popularity. Yet each issue was speedily taken up by the limited public there is for fine examples of art work, and the fact that almost immediately, and sometimes before the date of publication, the volumes were being quoted in the book markets at a premium, would indicate that the books were not above the taste of everybody. Be this as it may, the demand for such books compared with that of the ordinary commercial volume was, and is at any time, a small one. At the same time, the effect of the Vale Press publications on the general taste in books has been more pronounced than that of any of the other great presses of the eighteen nineties. This is probably due to the fact that Charles Ricketts not only at first worked through the ordinary publisher, but that he had his work done by a good trade firm of printers, Messrs. Ballantyne & Hanson, and did not own, as William Morris did, his own presses. In the same way Morris himself had a marked effect upon ordinary straightforward printing, by insisting upon an intelligent use of Caslon's old-faced type when supervising the printing of his own prose works. He knew it was not safe to leave so important a matter to the haphazard of commerce. The supreme result of this concern is to be seen, of course, in the splendid first edition of *The Roots of the Mountains*, issued by Messrs. Reeves and Turner and printed at the Chiswick Press. The influence of Charles Ricketts's books is to be seen in many of the early publications of Mr. John Lane and Messrs. Dent & Co.; and the latter firm attempted deliberately to follow the Kelmscott tradition with Aubrey Beardsley's edition of the *Morte d'Arthur*.

After the death of William Morris and the conclusion of

the work of the Kelmscott Press, those who acted as Morris's assistants in the actual work of printing joined C. R. Ashbee of the Guild of Handicraft, who established the Essex House Press, using a fount of type designed by himself. Several well-printed volumes were the result of this enterprise, including the *Treatises of Benvenuto Cellini on Metal Work and Sculpture*, Bunyan's *Pilgrim's Progress*, Shakespeare's *Poems*, Shelley's *Adonais*, and King Edward VII.'s *Prayer Book*, a noble folio printed in red and black. Some good books were also printed by H. G. Webb at the Caradoc Press; and a simple dignity and altogether pleasant result has been achieved by Miss Elizabeth C. Yeats in the books printed on the Dun Emer, later called the Cuala, Press at Dundrum near Dublin.

BUT the most notable outcome of the revival of printing since the closing of the Kelmscott and Vale presses was the Doves Press, established in 1900 by T. J. Cobden-Sanderson [and Emery Walker] at Hammersmith. A beautiful Roman type was designed by Emery Walker, whose genius for fine craftsmanship in everything associated with the printing arts made for the further success of this venture which has to its credit a series of books of unsurpassable beauty. The Doves Press, although in the direct line of descent from Morris, was to some extent a reaction against the decorated page, and by adhering strictly to the formal beauty of well-designed type and a well-built page it proved that all the requirements of good taste, good craftsmanship and utility could be achieved. There is nothing, for instance, quite so effective as the first page of the Doves Bible, with its great red initial 'T' dominating the left-hand margin of the opening chapter of Genesis like a symbol of the eternal wisdom and simplicity of the wonderful Book. Neither foliation nor arabesque could better have introduced the first verse of the Creation than this flaming sword-like initial. This edition of the Bible in itself represents the last refuge of the complex in the simple, and stands

*An Essex House Press
Mark.*



beside the Kelmscott *Chaucer* without loss by comparison in beauty or workmanship.

The Doves Press came nearer than the other private presses towards the realization of its founder's axiom of the whole duty of typography, which he said was 'to communicate to the imagination, without loss by the way, the thought or image intended to be communicated by the author.'

MR. Hornby's Ashendene Press at Chelsea must also count among the offspring of the Kelmscott Press. His earlier issues, dating from 1895, were printed either in Caslon's type or in various sizes of Dr. Fell's types, which we have already mentioned in connection with the Daniel Press. In 1902 he printed the *Inferno* of Dante in the type modeled for him by Mr. Emery Walker and Mr. Sydney Cockerell on the letter used by Sweynheim and Pannartz at their Press in the Monastery of Subiaco. It is a heavy black Roman letter, with a strong affinity to the Gothic. Morris had himself designed a fount after the same model, which, however, was never cut. The *Inferno* and some other of the Ashendene books are illustrated with woodcuts after C. Keats, C. M. Gere, and others, and they also have fine versal letters written or printed in red and blue and gold. In 1902 Mr. Hornby printed the *Song of Songs*, and its vellum pages were illuminated by Florence Kingsford, now Mrs. Sydney Cockerell. Never before has illumination been so happily wedded to the printed page.*

Near akin to the Vale Press is that of Mr. Lucien Pissarro, named the Eragny Press after the hamlet in Normandy at which he spent his boyhood. Save Morris, Mr. Pissarro is the most individual of all the private printers. Although his books show, of course, the Kelmscott influence, nevertheless they are in every detail his own. The earlier books of the Eragny Press are, it is true, printed in the Vale type which belonged to Mr. Ricketts; but in 1903 Mr. Pissarro printed his first book in the graceful Brook type which he had designed,

Again from the
Printing Number
of 'The Times.'

*Since this account
was written many
other notable volumes
have been issued by
the Ashendene Press.



*The Mark of the
Eragny Press.*

and in this all his later books are printed. Most of the Eragny books are slender little octavos: one is conscious that a book of the proportions of the Kelmscott *Chaucer* or Ashendene *Dante* could never have come from the Eragny Press. They are decorated and rubricated in thin, fine lines and adorned with woodcuts printed in many delicate tints. Mr. Pissarro stands alone in venturing to print with other colors than the traditional black and red and the occasional blue and

gold used by his fellow printers. Composition,
drawing, engraving, and presswork
are all done by Mr. and Mrs.

Pissarro's own
hands.



The portrait is reproduced from Renouard's 'Annales de l'imprimerie des Estiennes.'



A NOTE ON CLAUDE GARAMOND

PUNCH-CUTTER & TYPE-FOUNDER

By W. M. IVINS, JR.

IF Claude Garamond, the great type designer and punch-cutter, curiously little seems to be known, the scant statements found in the various biographical dictionaries and in the encyclopaedias merely repeating one another with such slight changes in phraseology as may be necessary to escape the penalties of the laws in regard to literary property. Mr. D. B. Updike in his recent book *Printing Types* has brought together more information than is to be found elsewhere in English. The following notes contain what little it has been possible to bring together from material available in New York.

There is no evidence to show when or where Garamond was born, but it seems to have been accepted that it was sometime in the fifteenth century, a supposition probably based upon Lottin's unsupported statement that he was working (*exerce*) in 1510. The tradition that he was a pupil of Tory's is apparently based upon the Latin epitaph prepared for Tory long after his death, by a certain Catherinot at the request and from material supplied by a Bourges printer named Jean Toubeau, who claimed descent from Tory on the female side. The text of this epitaph is given in full by Bernard in his study of Tory, of which Mr. Rogers some years ago printed the English translation. The line in question reads: *Et Garamundum calcographum principem edocuerit*. On October 29, 1541, about ten years after Tory's death, King Francis I made an order for the payment of 225 *livres tournois* to Estienne, who had succeeded Conrad Neobar as King's Greek Printer, by him to be paid to Garamond as he made the new Greek types that the King had commanded. These types, now celebrated as the Royal Greek Types, were made in three sizes, and were modeled upon the writing of the calligrapher Angelos Vergorios, a manuscript by whom is said to be preserved in Paris. Nothing is known about how many roman or italic types Garamond designed or when, but there is reason to believe that they were used by the Estiennes and others of the great Parisian printers of his time. In 1545 he appears as the publisher of a History of Alexander the Great's Successors, which was printed by Pierre Gaultier. The same year Lottin notes him as '*libraire*' and letter founder. In 1551 Garamond is said to have lived in the Rue des Carmes. In 1554 he recovered a judgment at law against the widow of the printer Chrestien Wechel. The same year there is a record of the marriage of a lady named Clere Garamond to Jean Panier at the Church of St. Hilaire. In 1561 Garamond lived in the Rue de Mont-St.-Hilaire. On the fifteenth September, 1561, he and his wife, Isabeau Lefebvre, sold a little piece of land just outside of

Paris. Isabeau apparently was his second wife, since La Caille says that he was married to Guillemette Gaultier, not improbably some relation of Leonard Gaultier who is thought to have engraved the '*Chronologie collée*,' in which Garamond's portrait appears. In December, 1561, he died, according to Moreri, in poverty, and was buried in the cemetery of St. Benoit, which at that time was on the Place de Cambrai.

Shortly after, his widow, Isabeau Lefebvre, and his executor, Wechel, procured an inventory of the contents of his shop to be made by Guillaume Le Bé and Jean Le Scur, both letter founders. At the sale which followed purchases were made by Le Bé and by Plantin of Antwerp. Le Bé's foundry was carried on by his son and grandson, both also named Guillaume, from the latter of whom it passed to his four daughters, whose manager was the father of the two Fourniers. In 1730, the year after his father's death, the property was bought by Fournier's eldest son, known as Fournier *l'ainé* to distinguish him from his more famous younger brother, Fournier *le jeune*, the author of the celebrated '*Manuel Typographique*.' After his death the three daughters of Fournier *l'ainé* ran the shop, which was not finally broken up and its contents dispersed until after 1800. Plantin's office and material remained in his family until 1875, when Edouard Moretus turned it over to the city of Antwerp as a public museum.

The French national printing office, which was organized at the instance of Richelieu, used the *caractères de l'Université*, now more familiarly called the Garamond types, in its first book, which was printed in 1640. These types were used until the end of the seventeenth century, when they were discarded in favor of newer types designed by Grandjean. They are reproduced, under the year 1540, in a folding chart of types issued by the *Imprimerie Nationale* in 1847, and they have been so reproduced several times. It would seem as though this date must be a misprint for 1640, the year of the

establishment of the office. Occasionally used in the eighteenth century, the Garamond types of the *Imprimerie Nationale* are said to have been slightly modified by Louis Luce, the type-cutter to King Louis XV. They were revived in further modified form by Arthur Christian during his management of the *Imprimerie*, and used in several books by him and in Claudin's '*Histoire de l'Imprimerie en France*,' as well as much subsequent work. Slight variants of them are now made by type founders in both France and America. Their historical importance is amply attested by the fact that Garamond's

name in its several variants has long been the name applied to various sizes of type in the printers' vocabularies of several different European countries.



❧ This issue of MONOTYPE is set in a trial fount of a new version of Garamond's design made by Mr. Frederic W. Goudy. It will be known as GARAMONT and its serial number is 248E. The type ornaments, modeled on 16th century ones, will also be available. With the exception of the illustrations, initials, and two enlargements of the word 'Monotype' the issue is printed directly from Monotype material throughout.

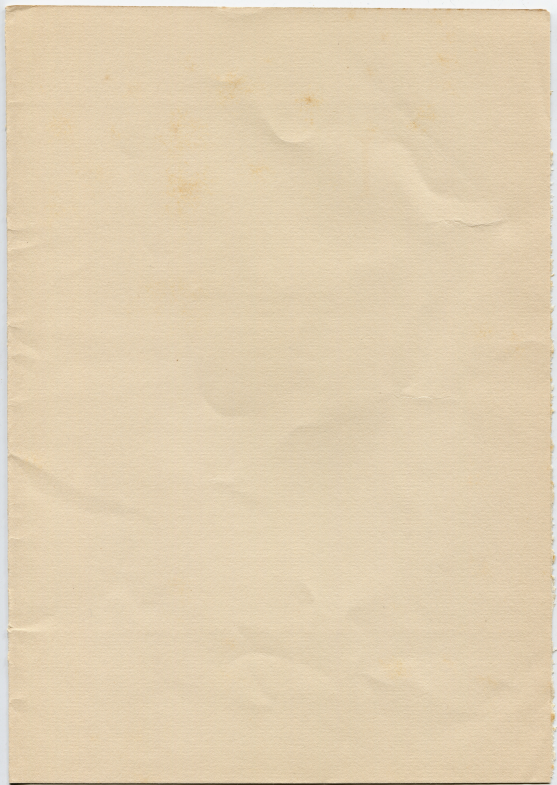
PRINTER'S NOTE

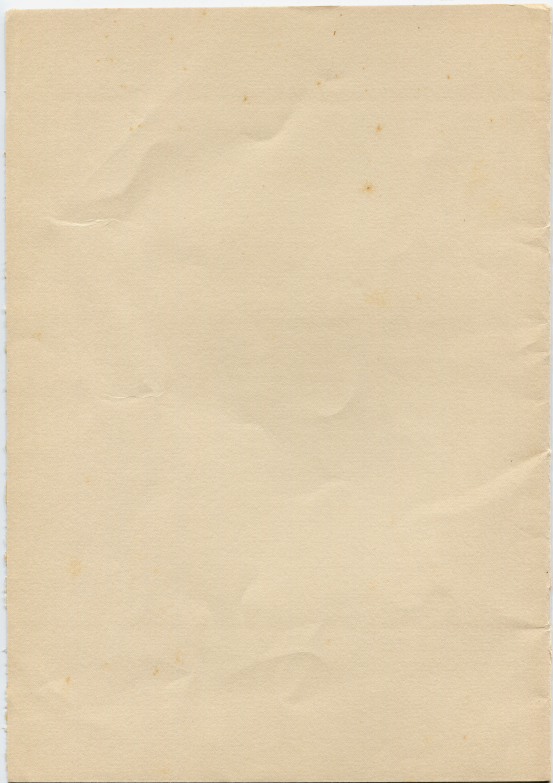
IN the first trials of a new type a printer finds one of the pleasantest adventures to be met in his profession. He has had the opportunity to study founder's proofs of the type in orderly alphabetic sequence, or arranged alternately with H and O and m to test its alignment. He has perhaps even pondered feelingly that cryptic command, 'Pack my box with five dozen liquor jugs,' which calls up the full resources of the alphabet, along with other pleasant memories; but he has yet to visualize the type as it will appear in actual composition; to try it in all its various possibilities, closely or openly spaced, leaded or solid; to find out and to humor its special peculiarities, its adaptability to rough or smooth paper, its partiality to light or heavy inks.

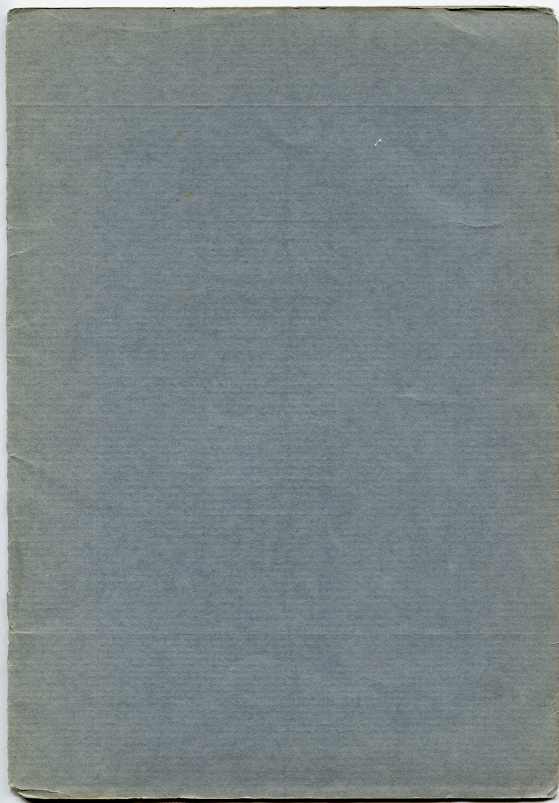
The printer to whom all this does not appeal is hardly worthy of his calling; so it was with pleasure I accepted Mr. Dove's invitation to print an issue of 'Monotype,' using a trial casting of Mr. Goudy's new version of the sixteenth century design attributed to Claude Garamond. After having the present type before me for a month or more while testing it under all the conditions enumerated above, it seems to me one of the most successful reproductions of an early type that any modern designer has yet given us. Some characters, I am told, have been refitted, and a few modifications are still to be made; but to all intents the type as presented has assumed its final form and will soon be open to the use of printers everywhere. It only remains to add that, as an authority once said I was 'still to be reckoned a limited edition man,' I must bear out his classification, and incidentally give this

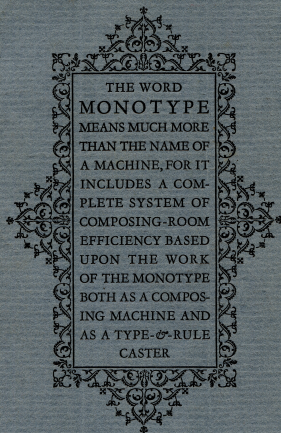
note the characteristic colophonic flavor, by stating that this issue of 'Monotype,' printed from type that will be destroyed (not distributed) after printing, is limited to 20,000 copies.











PRINTING HOUSE OF WILLIAM EDWIN RUDGE
 MOUNT VERNON, NEW YORK